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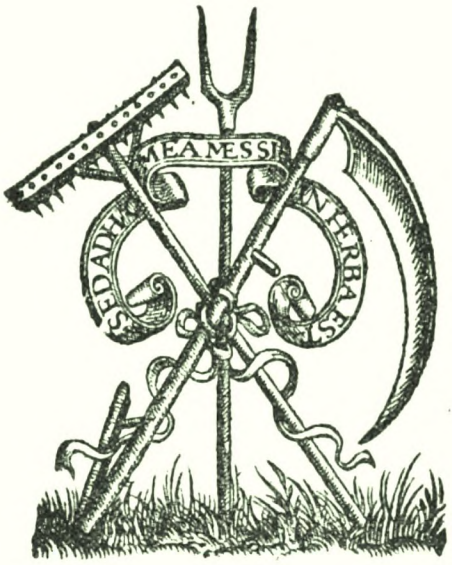

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1044 ——— the same. 2 vols., roy. 4to., LARGE AND THICK PAPER, *russia extra, blind tooled, gilt edges, from the Beckford Collection* 1805 6 6 0

1045 HOUGHTON GALLERY. A SET OF PRINTS ENGRAVED AFTER THE MOST CAPITAL PAINTINGS IN THE COLLECTION OF H.I.M. the EMPRESS OF RUSSIA, lately IN THE COLLECTION OF THE EARL OF ORFORD, AT HOUGHTON IN NORFOLK. 2 vols., atlas folio, *with* 2 *engraved titles and* 1 *dedication each containing a vignette, portraits of Catherine II and Sir Robert Walpole, and* 129 *superb line engravings and mezzotints, very fine impressions, old russia* 1788 100 0 0

1046 ——— the same. 2 vols., atlas folio, *half bound, uncut* 1788 84 0 0

The 2 mezzotints "The Larder" and "Bathsheba bringing Abishag to David," and several of the smaller prints are PROOFS BEFORE LETTERS.

1047 ——— the same. 2 vols., atlas folio, *brilliant impressions,* SOME PROOFS BEFORE THE LETTERS; *russia extra, with arms on sides* 1788 150 0 0

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1048 KANN COLLECTION. GEMAELDE-SAMMLUNG DES HERRN RUDOLF KANN IN PARIS. TEXT von W. BODE. 1 vol., atlas folio (plates), and 1 vol., folio (text), *with* 100 *splendid photogravures after pictures by Francois Boucher, Albert Cuyp, Gainsborough, Ghirlandajo, Greuze, Memling, Ostade, Paul Potter, Rembrandt, Rubens, Ruisdael, Jan Steen, Teniers, Watteau, and others; half brown Levant morocco* *Vienna,* 1900 30 0 0

1049 LILLE. LA PEINTURE AU MUSÉE DE LILLE. Par FRANÇOIS BENOIT. 3 vols., impl. 4to., *pp.* 628, *with* 160 *plates reproducing* 212 *pictures; sewed* *Paris,* 1908 12 0 0

1050 ——— the same. PAPIER DE HOLLANDE 1908 20 0 0

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1051 LASINIO (C.). PITTURE a FRESCO del CAMPO SANTO di PISA. Impl. folio, *with* 40 *fine engravings of Frescoes by Giotto, Orgagna, Benozzo Gozzoli, etc.; hf. bd.* *Florence*, 1812 2 0 0

1052 LE BRUN GALLERY. GALERIE des PEINTRES FLAMANDS, HOLLANDAIS et ALLEMANDS; Ouvrage enrichi de Planches gravées d'après les meilleurs Tableaux de ces Maitres, par les plus habiles Artistes: avec Texte par J. P. B. LEBRUN. 3 vols. in 2, folio, 201 *beautiful plates; half red morocco, gilt,* £7; *or,* 3 *vols. in* 1, *red morocco extra, gilt edges* *Paris*, 1792-96 7 7 0

1053 ——— the same. 3 vols., folio, *original impressions; a fine copy in straight-grained red morocco extra, gilt edges* *ib.*, 1792-96 10 10 0

1054 ——— the same. 3 vols. in 2, folio, **Proofs before Letters;** *citron morocco, gilt edges;* VERY RARE *ib.*, 1792-96 27 10 0

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1056 MADRID GALLERY (*The Engraved*). CUADROS EN EL REAL PALACIO Y EN EL MUSEO DE MADRID, *a collection of* 54 *magnificent Copper-engravings after pictures by Velazquez, Murillo, Ribera, Titian, Giulio Romano, Guido, Vandyck and others, by artists of the highest standing, Selma, Muntaner, Henriquez, Vasquez, Carmona, Ribera, etc., bound in* 1 *vol. elephant folio, half red morocco* *Madrid, etc.*, 1787-1858 18 0 0

This superb series of plates was never completed upon any settled plan so as to form a regular Gallery, but it was to all intents and purposes the first Madrid Gallery. Some of the plates were engraved in Rome and Paris, probably as far back as 1770, but all the coppers were done for the King of Spain and kept in the Calcografia de la Ymprenta Real, in which institution they were printed and issued as separate prints. Most of the engravers' work was done in Madrid between 1792 and 1799, but it still went on occasionally till 1858. The greater ease and rapidity with which Madrazo had lithographed the Royal collection put an end to the fine but tedious process of copper-engraving.

1057 MADRID GALLERY. Coleccion Lithographica de Cuadros del Rey de Espana el Senor Don Fernando VII. Obra dedicada à S. A. lithographiada por habiles artistas bajo la direccion de D. JOSE DE MADRAZO. 3 vols., atlas folio, *with* 3 *portraits, and* 200 *plates; half red morocco extra* *Madrid*, 1826-36 16 0 0

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Galleries, *continued:—* £ s. d.

his handwriting. Altogether there are 41 plates, thus composed:—Of Nos. 3, 6, 30 there are double impressions, one before all lettering, and one after the artists' names. The other 38 seem to compose the complete set of the Reynst Cabinet, a matter unknown to Brunet and other writers, who only specify 33 plates. The 38 are enumerated by Mariette as 1-25, 25*, 26, 26*, 27-36. Three plates near the end—31, 32, 36—are avec la lettre—that is, they bear the artists' names.

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